



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

something to look at. We may well characterize this era as that of promiscuous production in the way of pictures. "The people" must be careful to dissever the good from the bad—must learn what is worthy and what is worthless, as works of art. We shall strive to do our part toward imparting correct information and developing a good taste.

The Baron de Trobriand, as an amateur artist, has given us several excellent pictures. His last, "A Morning in Venice," now on exhibition at Goupil's, on Broadway, is a delightful bit of coloring and delivery.

In the Dusseldorf Gallery, New-York, are several charming pieces of statuary. Paul Acker's "Dead Pearl Diver," Miss Lander's "Evangeline" and "Bust of Hawthorne," Barbee's "Fisher Girl" (the property of the *Cosmopolitan Art Association*), Crawford's "Dancing Jenny," etc., etc. This Gallery is one of the "institutions" of the metropolis, which no person visiting the city can well overlook, if he or she have any taste for art. Over two hundred thousand dollars worth of celebrated pictures and statuary are constantly on exhibition, at the truly American price of twenty-five cents!

Mr. C. B. Ives, the sculptor, who has pursued his art for the last sixteen years in Rome, is at present in Hartford, employed in modelling in clay a bust of Bishop Brownell, for the Bishop's son-in-law, Mr. Burnham, of New-York. The head is finished, and in a few days the model will be completed. The Hartford "Times" says it represents the Bishop in his robes, and apart from the likeness, the characteristic expression of the venerable prelate is accurately preserved. All who are intimately acquainted with Bishop Brownell, including his own family, declare this to be the best likeness ever taken of him. Mr. Ives will return to Italy in about two months, and will finish the marble bust during the coming winter.

The coming of the Prince of Wales fills picture windows on Broadway with portraits of the boy—some, good; more, very indifferent; most, very execrable. The same may be said of the faces of the Presidential candidates which ornament shops and books, and will find their way over the land. Breckinridge looks like a boy—Lincoln like a longshoreman—Douglas like a bully. Our advice is—don't put your trust in lithographs.

#### A WORD FOR PICTURE OWNERS.



GREAT want has long existed of a Sales Gallery, where parties owning good and valuable works of art, which they desire to dispose of, could do so upon safe and favorable terms. There are large numbers of pictures, statuary, etc., which, from various reasons, seek a market; but, aside from the show windows of two or three metropolitan stores, no place has been provided for the exhibition of works of art seeking a market. The proprietors of the Gallery 548 Broadway, New-York, have long been importuned to open their rooms for the reception of good pictures, etc., seeking a change of hands; but, up to the present time, have been unable to accommodate applicants.

The opening of the magnificent new galleries now preparing for the collection hitherto on exhibition at the place named above, will leave room for the proper exhibition of a limited number of good pictures, and the proprietors have determined to place a portion of the walls at the disposition of the owners of such pictures as wish for exhibition preliminary to a sale or exchange. As the gallery is one of the most frequented and popular places in the city, to which persons of wealth and cultivated taste resort, the opportunity now offered parties interested is a rare one.

The terms upon which pictures will be received, and the time, will be made known upon application in person, or by letter, to C. L. Derby, Actuary C. A. A., 546 Broadway, New-York. Parties having statuary or paintings of a good character, for which they wish to find sale, will do well to confer with Mr. Derby in regard to the matter at as early a moment as possible, for the principle of reception must be "first come first served;" when the space allotted is filled, no more can be received.

A given space only will be reserved, on the floor, for statuary.

#### THE TWO THOUSAND DOLLAR PRIZE OFFER.



HE interest excited in the Prize and Medal offer of the *Cosmopolitan Art Association*, has become quite general, not only among artists, but also among all who take pleasure in the development of our national taste and talents. The total absence of any endowment for foreign art-study, has long been a subject of remark. Even the provision for schools of art-study at home, has been almost entirely wanting, and our youth have had to grope in darkness alone, spending years of experimenting at drawing and coloring to attain a knowledge which a few months' tuition would have imparted. If art is in its infancy here, it is because almost every other branch of study has been allowed precedence, and only those have pursued the painter's profession who have had patience, energy, and enthusiasm, in an unusual degree. Even the N. Y. National Academy of Design—an institution professedly founded especially for art-culture—has failed to provide any generally available means of study, notwithstanding its funds have been growing enormously. Through the benevolent exertions of a few spirited persons, a School of Design for women has been instituted in New-York city, and the superb Bryan Collection of paintings, by the old masters, has been placed at the command of students; but there still is wanting anything which can have even the semblance of the facilities and encouragement offered to the student of art in Dusseldorf, Munich, Paris, Madrid, London, Florence, Rome, Dresden, and in Holland.

In view of this state of affairs, an offer which creates a fund to send abroad, yearly, one American art-student—which proposes to place at the disposal of such student abundant means for a two years' study, and to aid further the progress of the student by means of introductions to eminent art-circles—could but be received with satisfaction by the public, and with enthusiasm by the large number of artists struggling for the means of study.

The terms and conditions of this offer were given in the June issue of this journal. They are such as must prove not only entirely acceptable to those who propose to compete, but will also prove most efficient in promoting the progress of the

pupil. Letters have been received by the Management, from artists and amateurs in all parts of the country, which show the interest felt in the offer, and which promise well for the result. It will excite such a spirit of competition as never before was aroused, for the prize and its benefits are such as might well command the best inspiration and energy of any one who proposes to pursue the profession of the artist.

To those who propose to compete for the prize, we have a few words of advice to offer. The object of the fund being to encourage talent, it follows that no work offered will be permitted to embody the labor or the thought of others than of the contestant. Parties have written to know if they can copy a picture, or can use some design of others, or can paint from an engraving. If any such were allowed, a second or third rate talent might claim a prize which more properly belonged to a less finished but more original picture. Only original composition should be offered, either painted from nature, or wholly composed by the artist, drawing nothing from the wits of others.

Many inquire in what department of composition the subject is required to be—whether landscape, portraiture, or in the higher walks of the ideal. We may answer that no limit is fixed to the field which the contributions shall cover: they may be landscape, portraiture, historical, scriptural, marine, still-life, hunting scenes, mythologic, animals—anything in which the artist is strongest. The competitor will bear in mind that the picture which shows the greatest *original* talent will be the fortunate one—taking into consideration all the requisites of composition, drawing, color, action, expression, power in rendering emotion, etc., etc.; and, therefore, that it is better to offer a picture embodying all of these qualities than one embodying only one or two or three of them.

Only works in oil will be available. Water colors, pastel, crayon, etc., are not embraced in the offer.

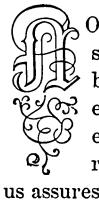
The size of the picture is not prescribed. As a general principle, it is better to paint a foot square *well* than two feet square poorly: it is quality, not quantity, which determines the degree of excellence.

We would suggest, then, that the artist (male or female) who proposes to offer a picture in competition for the fund and

gold medal, should give up all thought of such competition if the time is wanting to render the picture perfectly and thoroughly painted. Many a good design fails of effect from wanting finish and patience in elaboration; and, though it may be true that patience and elaborate execution will not make a good picture of a poor composition, it still is true that a good design is made better by earnest, truthful working. As the list remains open until January 1st, 1861, plenty of time is offered for such care, and we trust no artist will permit him or herself to offer unfinished or illy-painted works.

Those not fully advised as to the terms upon which the whole offer is predicated, will obtain a circular of particulars by applying to the Actuary of the *Cosmopolitan Art Association*, 546 Broadway. Let us hope the contributions offered will show that the art-genius of our country is worthy of the splendid endowment, which the *Association* proposes to extend through a series of years.

#### LITERARY NOTES.

 OTWITHSTANDING the hot season is upon us, when everybody ought to be resting from exertion, we find "new books" enough to busy us in their perusal, and the goodly pile before us assures that a few houses, at least, are not frightened that Sirius is glaring overhead.

Ticknor & Fields' list comprises several very delightful works. Beside the auto-biographical sketches of Leslie, noticed elsewhere (see pages 122 *et seqq.*), we have "The Sand Hills of Jutland," and other stories, by Hans Christian Andersen; "Lucile," a novel in verse, by Owen Meredith; "The Memorials of Thomas Hood," in two volumes, prepared by his children; "Travels, Researches, and Missionary Labors during an Eighteen Years' Residence in Eastern Africa," by Dr. J. Lewis Krapf, with map, appendices, etc., etc. Among their announcements for early issue are "The Complete Works of Walter Savage Landor," the new "Life of Bacon," by Hepworth Dixon; six lectures on the "Forces of Matter," by Prof. Faraday; a volume of "Sermons," by the late Horace Mann; a new volume of poems, by Whittier; a new novel, by Mrs. Chanter, a sister of Rev. Charles

Kingsley; two books for the young, by Capt. Mayne Reid, etc., etc.

The list of Derby & Jackson comprises new editions of "Beulah," by Miss Augusta J. Evans, of Mobile; of "Rutledge," said to be by Miss Minturn, of New-York; of "Margaret Moncrieff," by Chas. Burdett. Among their new books are "The Household of Bouvierie," by a lady of Kentucky (understood to be Mrs. Warfield); "Jack Hopeton, or the Adventures of a Georgian," by Wm. W. Turner; "Provençal Poetry," by Prof. George Adler. The same house has in press a new work by Marion Harland (Mrs. Terhune, late of Virginia, but now of Newark, New-Jersey), called "Nemesis;" "The Women of the South Distinguished in Literature," by Miss Augusta Moore, of New-York; "The Loves and Heroines of the Poets," by R. H. Stoddard—to be beautifully illustrated; a "Life of John C. Calhoun," by A. Reynolds, of Mobile.

Harpers announce the "Queens of Society," by Grace and Philip Wharton; "Studies in Animal Life," by Geo. Henry Lewes; "The Woman in White," by Wilkie Collins; "Italy in Transition," by Wm. Arthur; "Our Year," a child's book in prose and verse, by Miss Mulock; "The Lake Regions of Central Africa," by Richard F. Burton; "Chapters on Wives," by Mrs. Ellis; "Castle Richmond," a novel, by Anthony Trollope; "Right at Last, and other Tales," by Mrs. Gaskell; etc., etc.

Rudd & Carleton give us "The Kellys and the O'Kellys," a novel, by Anthony Trollope.

"The Queens of Society," by Philip and Grace Wharton, comprises sketches of women remarkable for social position and personal influence. The list embraces the names of Lady Morgan, Lady Caroline Lamb, Mrs. Piozzi-Thrale, Madame de Staël Holstien, Lady Mary Wortley Montague, Miss Landon (L. E. L.), Madame Récamier, Madame de Maintenon, Madame du Deffand, Madame Roland, etc., etc. Most of these ladies have become celebrated in history from the part they have played in the world of letters or politics. The sketches are piquant, fresh, and charmingly composed. Personalities, of course, are the seasoning of the dish. Free use has been made of the social relations and idiosyncrasies of the parties; and, though nothing new may have been said or revealed, still the "queens" are made the theme of notices that read as